

## CHAPTER 4

### DATA ANALYSIS AND INTERPRETATION

In this chapter of the research the writer would like to report the result of the study. The writer has analyzed 60 minutes (30 minutes in the introduction of the movie and the other 30 minutes when Captain Algren in captive) of the movie instead of 153 minutes. There were some reasons why the writer took specific time of the movie. First, in the beginning, there were lots of information and conversations appear, those are the parts where the writer could analyze the work of the translator in using translation strategies. Second, since the *Last Samurai* is a colossal-war-movie the fighting and killing scene are dominating. Thus to make it efficient the writer took those specific times of the movie.

#### **4.1 Translation Strategies Applied in the Movie Subtitles**

The data was presented in **Table 1** which contains information of total translation strategies that the translator used. The writer also put lists of conversations in English-Indonesia complete with the time of appearance and screen-shots of some scenes in the movie as findings.

The following is the result of the analyzed data:

**TABLE 3. Frequency of strategies used in *The Last Samurai* movie subtitle.**

Strategies		Frequency
Transfer		394
Paraphrase	Multiple Corpora	7
	Comparable Corpora	8
Deletion	Change of Meaning	16
	Punctuation Impact	7
Condensation	Simplification of Verbal Phrase	14
	Generalization of Words	6
	Change of Words Classes	1
	Compound Sentences into simple sentences	2
	Change of active or passive sentences	10
Imitation	Loan-word	20
	Loan-shift	5
	Loan-blend	1
	Loan-translation	1

Resignation		0
Dislocation	Musical	0
	Poetry	0
TOTAL Conversation Analyzed (1 hour)		482

From the summary of the investigation of the strategies used, it can be seen that 5 strategies of translation were used and 2 strategies were not. The writer found it interesting that only 5 strategies were used by the translator in creating Indonesian subtitle based on Gotlieb's theories. They were transfer, paraphrase, deletion, condensation and imitation. However, the frequencies of the use of translation strategies were different from one to another. From the data showed, imitation strategy was the strategy most frequently used by the translator after transfer strategy.

#### 4.1.1 Transfer

Transfer tends to be applied in translating books, but in this movie, the strategy of transfer occurred most frequently in Audio Visual Translation. From the table above, transfer was the strategy most frequently used by the translator; it was probably because the conversations in the movie are pretty simple and contain less idioms or implicit words. From 482 total conversations, transfer strategy was used 394 times (81.8%) by the translator. Another reason why transfer strategy was

frequently used was probably because the dialogues between SL and TL were similar in terms of word arrangement, Subject-Predicate-Object, and some borrowing words, thus to make it efficient the translator would use transfer strategy as primary option.

### Conversation 1.

There are a lot of conversation like this in the movie and it is more simple to use transfer strategy rather than any others strategy to translate the text.

T	00:02:51,874 → 00:02:54,875	One moment, ladies and gentlemen.	Tunggu sebentar, Hadirin.
T	00:02:57,549 --> 00:02:59,837	Goddamn you, Algren, get out there!	Keparat kau, Algren, keluarlah!

The finding was supported by a researcher. Neofilologiczne (2016) had done analysis on a “House of Cards” movie. It was a movie spoken in Hatak language; he stated that Transfer strategy could occur when there are similarity between source language and target language; the translator tried the closest possibilities to transfer the meaning from source language into target language. His analysis also showed that Transfer strategy was used more than 50% in translating Hatak language.

#### 4.1.2 Imitation

Imitation strategy took 5.6% of total number in creating this Indonesian subtitle. Imitation strategy was used when the translator put the name of someone,

places, date, race and some Japanese words in the subtitle. The actors in the movie tend to speak about places, times and Japanese names; because of those factors the translator of this movie sometimes used Imitation strategy so that some meaning and names of places would not be misinterpreted by the audience. The Imitation strategy itself was divided into 4 sub-categories; Loan-Word, Loan-Shift, Loan-blend and Loan-translation yet in this movie there was a lot of loan-words appeared. It was probably because the dialogs in the movie were mixed with Japanese language such as *Samurai*, *Sake*, *Emperor* and etc. Loan-shift was fewer than loan-words; it was probably because the actors (Captain Algren, Katsumoto) in this movie seldom made conversation in captive and some Japanese, excluding Katsumoto, cannot communicate well in English. Loan-blend was rarely appeared in this movie, not many blend words are appeared in this movie but the writer spotted one example; *church-going man*. Loan-translation was used once when Katsumoto said about “*Buddha*”.

Kalantzi (2008) also supported imitation strategy as a means for a translator to give identical expression and equivalent rendering. He added that imitation strategy is commonly used by the translator to achieve equivalent translation including names, idiomatic words and other translation phenomena.

#### **4.1.3 Deletion and Condensation**

Deletion and Condensation strategies were more or less the same in term of definition and usage, both of them were classified as text reduction technique.

Probably these strategies were similar in context of translation and these strategies were used to make the text or spoken words look simpler to read. Even though there were some differences between these two strategies, both of them were used to translate long dialogue into shorter dialogue without changing the meaning. The translator used these strategies evenly; both Deletion and Condensation strategy took each 4.8% usage out of total conversation in creating this Indonesian subtitle so these two strategies took 9.6% in total.

Setianingsih's findings (2012) support that deletion and condensation could be used to make the translation from source language to target language efficient. Her object of investigation was *Night at the Museum 2 : Battle of Smithsonian* movie subtitle. She confirmed that both Deletion and Condensation strategies are commonly used in creating movie subtitle since these strategies are used to make the text or conversation short or condense. She added that in order to make a subtitle comfortable to read, the translator must be aware of general aim, readability and duration.

#### **4.1.4 Paraphrase**

Paraphrase strategy appeared 15 times in total 482 conversations (3.11%). Paraphrase is divided by 2 sub category; multiple corpora and comparable corpora. The translator used this strategy to simplify long spoken words, idioms and change some complex sentence in English into simpler Indonesian sentences. This was the strategy least used by the translator. It happened because the appearance of long and complex conversations in the movie was minor. Besides, paraphrase strategy was not

commonly used in AVT but mostly used in printed media like books or novels. Baker et al (as cited in Kalantzi, 2008) suggested to use omission or deletion strategies instead of using paraphrase strategy.

The finding was supported by a researcher. Setianingsih (2012) investigated the use of paraphrase strategy in *Night at the Museum 2*. Her finding showed that paraphrase strategy cover 16 out of 328 conversations. It confirmed that in the AVT paraphrase strategy was not commonly used by a translator. The most suitable reason was probably the translator prefer the omission or deletion to paraphrase in order to make a text or conversation simpler. Moreover, using paraphrase was much more complex in terms of words choices and the translator knowledge itself in reading the context.

#### **4.1.5 Resignation and Dislocation**

Resignation and Dislocation strategies were not used by the translator. The translator did not use these strategies probably because first, resignation strategy was used when there is no correlation with target text or when the words are unable to be translated, since there was no word from both Japan and English that cannot be translated or interpreted, the translator found it unnecessary to use it. Second, Dislocation strategy was used by the translator to put words from a song that sung by an actor or actress, or to put words from special effect in the movie like /bang!/, /bam!/, /whoooss/. The translator did not use this strategy because there was no song to be sung and since this was an action movie there will be a lot of special effects and it would be disturbing to add words when the blades or guns were in action.

Rohmah (2014) did her research on a movie subtitle. Her object of investigation was *Hannah Montana Season 4* TV Series. She showed in her findings that resignation strategy was not used. It is probably resignation strategy is usually used to interpret the slang words but since there were no slang words that seems necessary to be interpreted, the translator used the transfer or paraphrase strategy rather than resignation. Her research also showed that dislocation strategy was not used either. It is probably because there were no effects nor silly songs in the movie so that the translator did not need to use it.

To summarize, the translator of *The Last Samurai* movie tend to use Transfer strategy, it is showed from the frequency of appearance, 394 out of 482 conversations (81.8%). Imitation took 23 out of 482 conversations (5.6%). Condensation strategy took 23 out of 482 conversations (4.8%) & Deletion strategy also took 23 out of 482 conversations (4.8%). Paraphrase is the least strategy used by the translator; it only covers 15 out of 482 conversations (3.1%). Dislocation and Resignation strategies are considered unnecessary by the translator.



## 4.2 Standard Subtitling Criteria

Here in this section, the writer provided findings and discussion related to second research question. The writer believes that, as general fact, Indonesian language is less efficient than English language, as an example:

When an actor in the movie said “*put that air in your arm*” the Indonesian translation would be “*taruh udara itu kedalam tanganmu*”. Syllables in English language took only 6 yet in Indonesian took 13.

Another example:

“*I wish your safety in your way back home*” English took 32 letters and 9 words on the screen to be displayed. When it translated in to Indonesian translation, it took 56 letters and 9 words “*Aku mengharapkan kamu selamat dalam perjalananmu pulang ke rumah*”. In other words, English was simpler than Indonesian in terms of syntactic level and words structure. Thus these were the fact that translators need to overcome in order to achieve good AVT.

In this particular section of the research, the writer investigated the *The Last Samurai* movie subtitle to know its quality. A good subtitle must fit and neat in the screen, perfectly appeared when a dialogue is spoken and convey understandable translation. The writer analyzed the subtitle quality in terms of space, time and presentation based on Cintas and Anderman's (2009) theory.

#### 4.2.1 Space

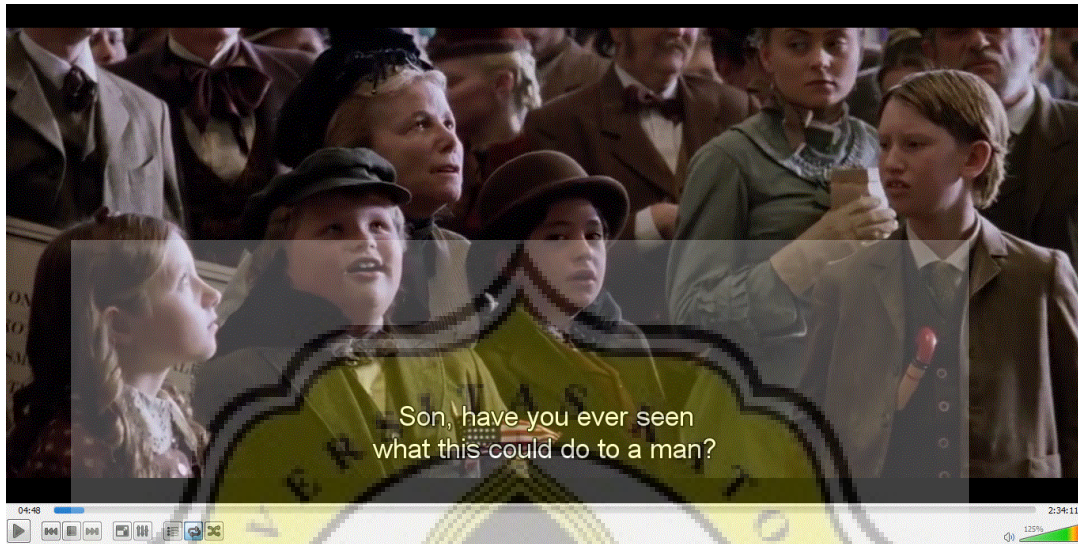
Space in this context was related to the room where text can be presented well and readable. In order to make the text and space going well, translators need to translate or choose the words carefully. This was the example of dialogues which appear in the movie.

**Table 4. Finding about Space in some conversations from the movie.**

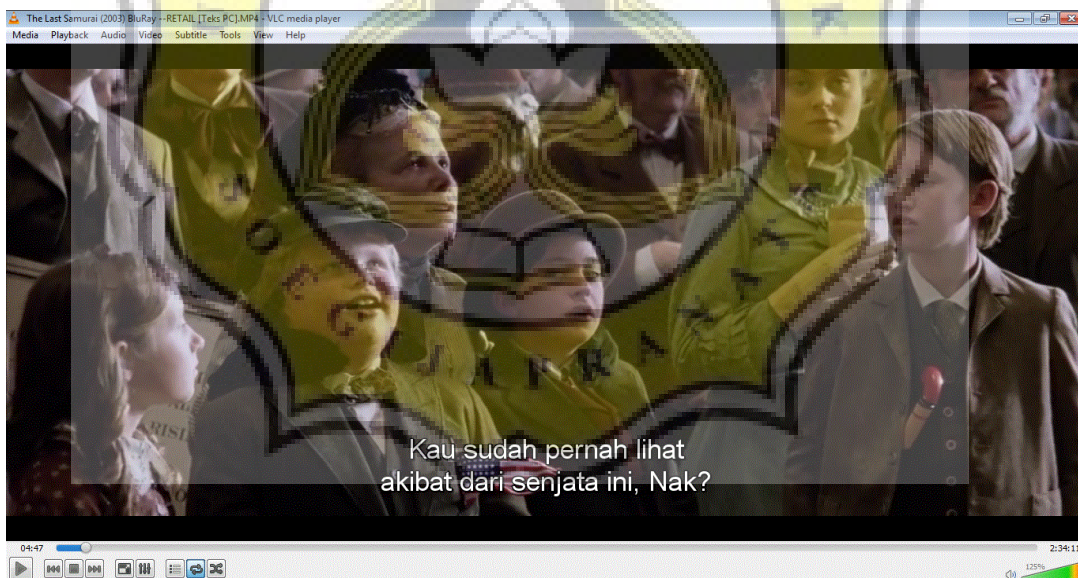
Transfer strategy	00:04:46,065 → 00:04:48,982	Son, have you ever seen what this could do to a man?	<i>Kau sudah pernah lihat akibat dari senjata ini, Nak?</i>
Transfer strategy	00:04:49,151 -- > 00:04:52,021	This would blow a hole in your daddy six inches wide.	<i>Bisa melubangi perut ayahmu sebesar enam inci.</i>

The translator was able to fit the words in the screen so the audience could read the text easily by paid close enough detail to make the screen spacious by choosing shorter Indonesian words and deleting some parts that unnecessary. It looks like the translator used transfer strategy to make those dialogues fit in the screen. On the dialogues above the translator chose shorter Indonesian translation for English language, instead of saying “*Nak, sudah pernahkah kau lihat apa yang bisa dilakukan senapan ini pada seseorang?*” The translator chose “*Kau sudah pernah lihat akibat dari senjata ini, nak?*” In addition, the translator made the Indonesian translation even shorter than the script in some conversations or at least same in length.

**PICTURE 1 (English sub).** Time : 00:04:46,065 --> 00:04:48,982

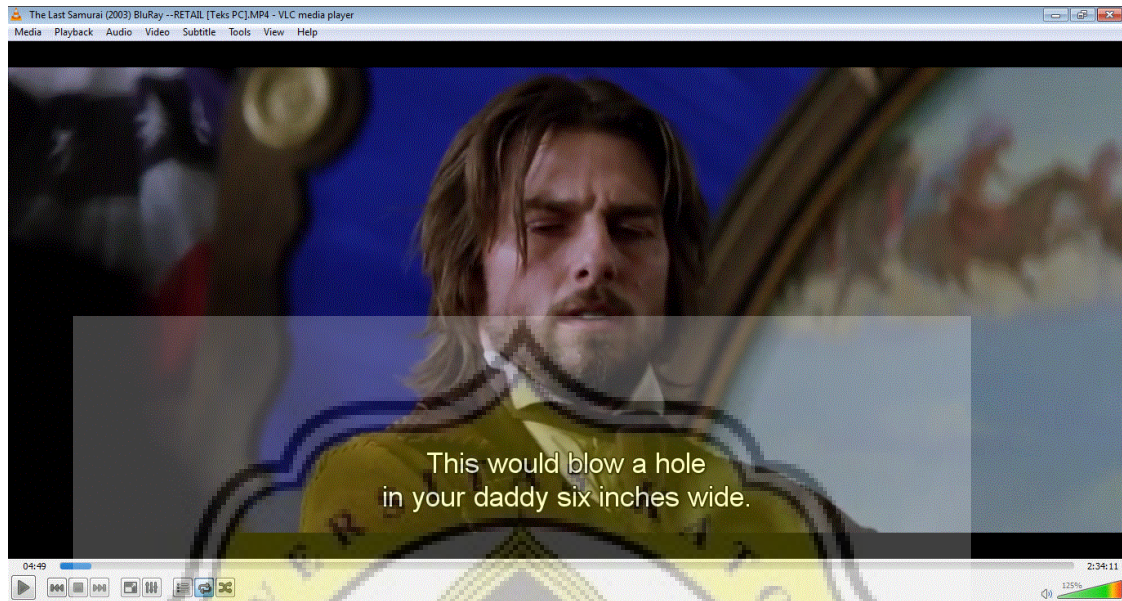


**PICTURE 2 (Indonesian sub).** Time : 00:04:46,065 --> 00:04:48,982

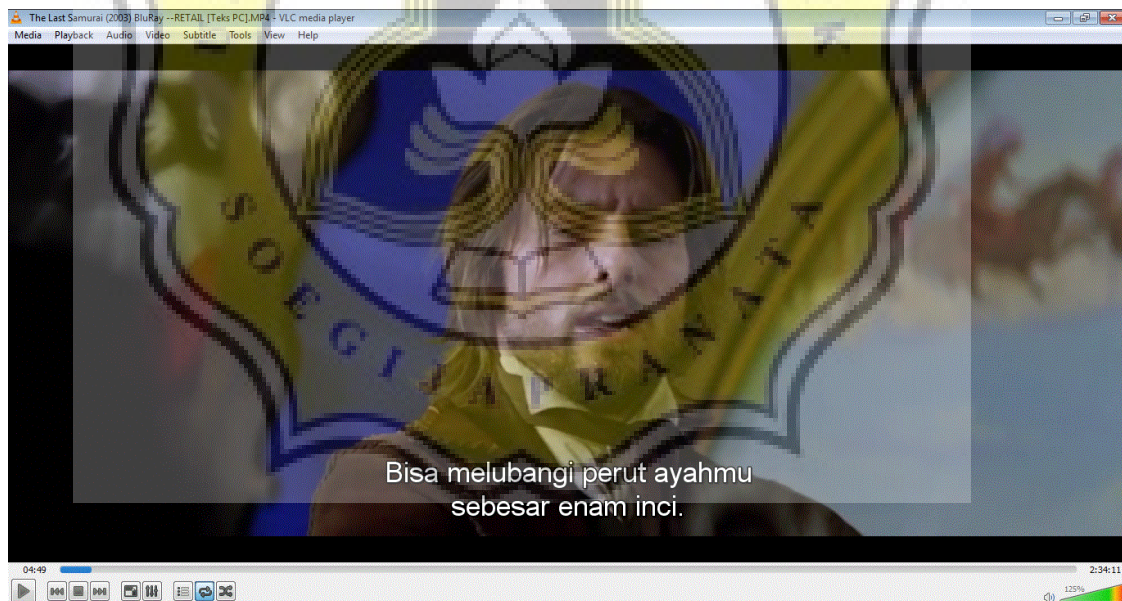


**PICTURE 3 (English sub).** Time : 00:04:49,151 --> 00:04:52,021





**PICTURE 4 (Indonesian sub).** Time : 00:04:49,151 --> 00:04:52,021



From the pictures above we can see that there are only 2 lines in 1 frame which is make the audience comfortable in watching the movie. The translator also makes the text not congested and comfortable to be read by paying attention to the translation.

**Table 5.**

C (VP)	00:06:15,522 --> 00:06:19,270	Unless, <u>of course</u> , <u>you got your heart</u> <u>set on</u> a career in the theatre.	Kecuali kau <u>sudah</u> <u>mantap</u> berkarir di bidang teater.
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**Table 6.**

C (VP)	00:06:15,522 --> 00:06:19,270	Unless, <u>of course</u> , <u>you got your heart</u> <u>set on</u> a career in the theatre.	Kecuali, tentu, jika kau <u>sudah menetapkan</u> <u>hatimu</u> berkarir di bidang teater.
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In that particular conversation the translator used condensation. The underlined words are the deleted parts which considered unnecessary by the translator because it would make the text longer and make the screen congested. Table 5 and 6 are the comparison.

#### **4.2.2 Time**

The translator was doing well in managing the time of appearance. When one dialogue was over the next dialogue was displayed perfectly. The writer believes that the translator of this movie has good knowledge in English since it was not easy to use these techniques simultaneously. A good translation makes audiences know about

the meaning of the conversations and condensed texts help audiences to read it fast as the next conversations come. This was a finding related to time.

**Table 7. Finding about Time in a conversation from the movie.**

Paraphrase (CC)	00:05:44,410 --> 00:05:47,743	I must say, captain, you have a <u>flair</u> for the old melodrama.	<i>Harus kuakui kau memang pandai mendramatisir keadaan.</i>
Transfer	00:05:47,913 --> 00:05:51,246	- You're alive. - I am, indeed.	<i>- Kau masih hidup. - Tentu saja.</i>
Deletion (CM)	00:05:51,792 --> 00:05:55,492	<u>Your man</u> Custer says to me, "We're going to the Little Bighorn. "	<i>Custer dulu mengatakan padaku, "Kita akan ke Little Bighorn."</i>
Condensation (GW)	00:05:55,670 --> 00:05:59,086	Says I, " <u>What's this</u> 'we' stuff?" It's the walking ticket for me.	<i>Aku bilang, "Kita?" Itu tiketku keluar dari militer.</i>
Paraphrase (MT)	00:05:59,257 --> 00:06:02,044	Nine lives I have. But I'll tell you what else I have.	<i>Aku punya umur panjang. Tapi aku juga punya yang lain.</i>

Transfer	00:06:02,218 --> 00:06:04,210	I have a good job for the both of us.	<i>Aku punya pekerjaan yang cocok untuk kita berdua.</i>
Condensation (VP)	00:06:04,386 --> 00:06:07,056	<u>God knows</u> it looks as if you'll need <u>one real</u> soon.	<i>Sepertinya kau sedang membutuhkannya.</i>

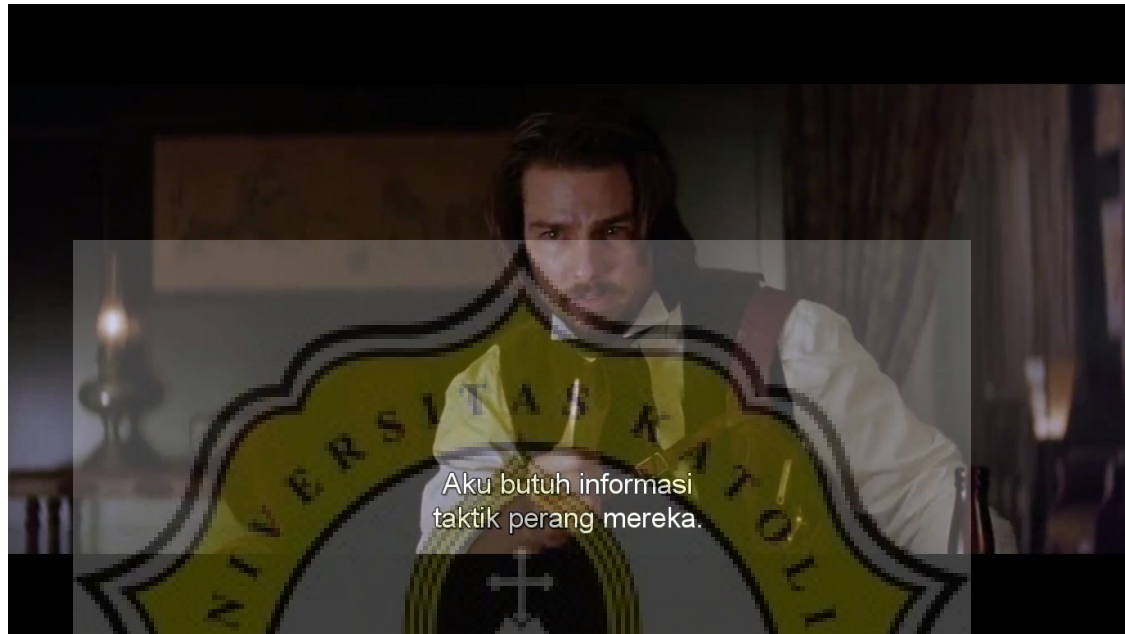
On the conversation above General Gant spoke a lot of words. In 23 seconds (05:44 - 06:07) General Gant spoke 77 words in 7 frames, which mean 11 words per frame in average. The translators need to make the text condensed so that audiences could read and follow the conversation because the reading-speed of a person is different from one to another. The writer found that paraphrase, transfer, deletion, and condensation strategies were combined to make the text condensed and save some times.

### 4.2.3 Presentation

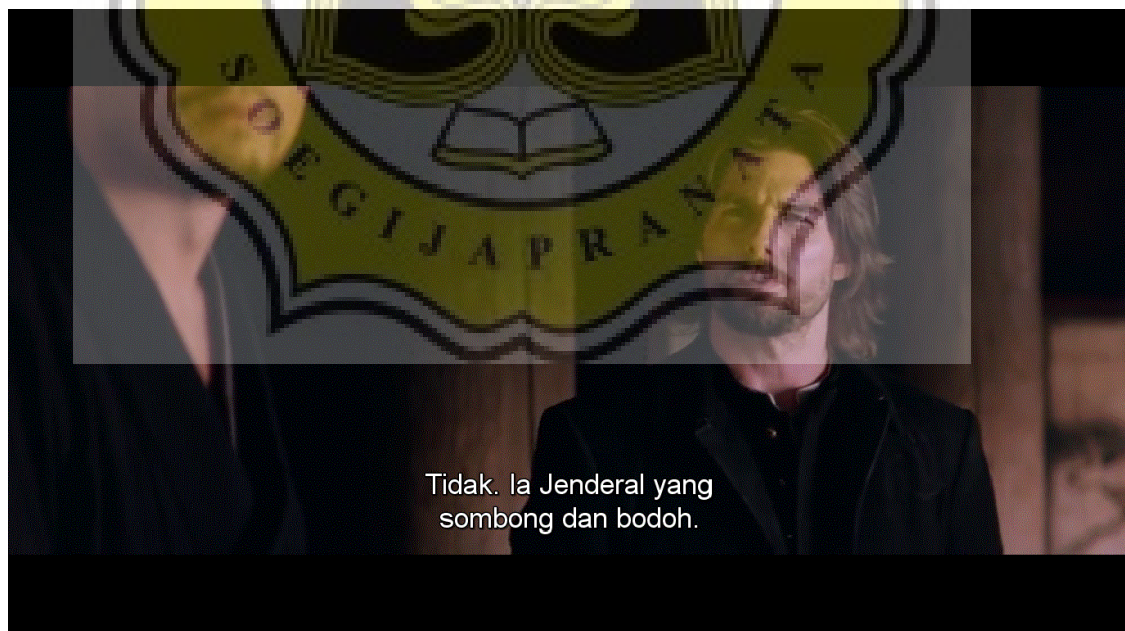
The presentation was related to font, size, and position of a subtitle in the screen. The font and size in the subtitle take a big role to make the audiences able to read the text presented. Chung, Mansfield, and Legge (1998) in his book explained that reading speed mostly influenced by word recognition, that is why size and font choices in a book or movie subtitle are important. After watching and analyzing the movie, the writer found out that the translator of this movie paid close enough detail in the presentation. First, he put the text in the centre-bottom of the screen which normally and generally happened in movies. The purpose of placing the text in the centre-bottom was to make the picture clear. Second, he chose Calibri (Body) for the font type. Instead of using Comic Sans MS or Arial, the translator chose the most general font type for the subtitle because the type of the font could be disturbing if the translator chose it randomly. Third, the subtitle font size was 11. The font size of this movie subtitle was perfect; it was not too big or too small to be read. The other detail that writer found was the colour of the font. Instead of using yellow or red colour, the translator was using white colour to make it contrast with the background colour. The point of choosing font colour was to make the text readable in every background of the movie.



**Picture 5**



**Picture 6.**



## GENERAL FINDINGS

Looking into the findings from movie subtitle and script, the researcher summed them up into general findings. Answering the first problem formulation, the researcher found that the subtitle translator was using Gottlieb's translation strategies (transfer, condensation, deletion, imitation, and paraphrase) in translating *The Last Samurai* script and later on put it into Indonesian subtitle. The findings showed that the strategy most commonly used by him was transfer strategy. Transfer strategy was used most frequently (81.8%) because probably the translator often simply translated spoken words and did not need to omit or paraphrase the conversations since this movie contained a lot of war and fighting scenes but only few long conversations. That is why the writer assumes that this strategy is the most suitable. Imitation strategy used second in rank (5.6%), this strategy was used by the translator to maintain the original words which appeared in this movie such as the names of actors, places, things and events in order to make the audience not mistaken in interpreting the words. Deletion and condensation strategies were used by the translator to make the text simpler and both of them were used equally (deletion 4.8% as same as condensation 4.8%). Paraphrase was used only 3.11% out of all other strategies, it happened because the translator tend to use transfer strategy and deletion to translate the text rather than paraphrase it and later on put it into Indonesian language.

The researcher found the answer to the second problem formulation by doing analysis and interpretation using Cintas and Anderman's (2009) theory of standard criteria for subtitling translation. The findings confirm that the translator was aware of three standard criteria; space, time and presentation. Translator can be considered aware of space as he paid enough attention to the amount of letters and lines which appear in the screen. As presented before, from picture one up to five the text in the screen contained not more than 2 lines. The writer also concluded that translators who pay attention to the time could manage the time of fade in and out of the subtitle well without giving incomplete information. From the findings above the translator not only could gave complete information but also gave the audience comfort in reading the subtitle. Finally, a good subtitle is packed in a good presentation which includes the font type, size and color to make the audience comfortable. The translator of this movie was considered good in accomplishing Indonesian subtitle of *The Last Samurai* since the findings show that the translator fulfilled the criteria of subtitling.